

**TYPES AND FUNCTIONS OF CODE-SWITCHING IN THE  
ENGLISH LANGUAGE USED BY THE CHARACTERS OF  
AYAT-AYAT CINTA 2 MOVIE**

**THESIS**



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TYPES AND FUNCTIONS OF CODE-SWITCHING IN THE ENGLISH  
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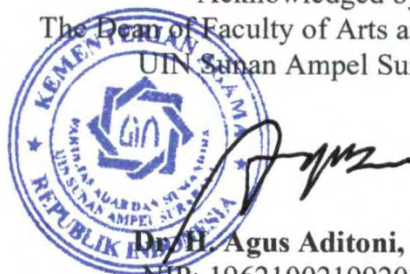
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## ABSTRACT

Hartono, T. (2020). *Types and Functions of Code-Switching in the English Language Used by the Characters of Ayat-Ayat Cinta 2 Movie*. English Department, UIN Sunan Ampel Surabaya. Advisor: Prof. Dr. Hj. Zuliati Rohmah, M. Pd

**Keywords:** code switching, movie, content analysis.

Nowadays, people communicate to their interlocutor using lot languages. This aims to make it easier for their interlocutor to understand the intent of the speaker, without causing misunderstanding. Moreover, sophisticated technology encourages the progress of people to know each other between cities, countries, and continents. Language diversity makes people to learn English as access of communication. Code switching phenomenon is the one of the most interesting topics to discuss. Code switching can be found in 'Ayat-Ayat Cinta 2 Movie'. This research found 2 problems, (1) what are the types of code switching used by the characters of 'Ayat-Ayat Cinta 2 Movie' and (2) what are the functions the characters switch their first language code to second language code.

This study uses qualitative method in the phenomenon of code switching in 'Ayat-Ayat Cinta 2 Movie'. Descriptive analysis can be found in textual conversation of the main characters through the script of 'Ayat-Ayat Cinta 2 Movie'. An analyzes of code switching Indonesian-English are the most dominant language used to communicate in 'Ayat-Ayat Cinta 2 Movie'. The data of this research is an implementation of movie transcription in the form of words, phrases, and sentences. Transcription was then analyzed by identifying types and functions of code switching. Finally, the identified result show the code switching contribution as the main advantages and pie chart show how dominant types and functions of code switching in the 'Ayat-Ayat Cinta 2 Movie'.

The researcher found all code switching consist 83 code-switching in 'Ayat-Ayat Cinta 2 Movie'. The result of analysis (1) the researcher found the most dominant types of code switching is inter-sentential switching. From the types of code switching, the characters of the movie prefer to apply inter-sentential switching in their conversation. They tend to switch between two languages outside of sentence. (2) The researcher found the most dominant function of code switching is talking particular topic. They applied it to maintain their feelings in their conversation. They feel more comfortable to talk particular topic because they can express their emotions.

## ABSTRAK

Hartono, T. (2020). *Type dan Fungsi Alih Kode Bahasa Inggris Yang Digunakan oleh Tokoh Utama Film Ayat-Ayat Cinta 2*. Program Sastra Inggris, UIN Sunan Ampel Surabaya. Pembimbing: Prof. Dr. Hj. Zuliati Rohmah, M. Pd

**Keywords:** alih kode, film, analisis konten.

Sekarang, masyarakat berkomunikasi dengan lawan bicara mereka menggunakan banyak bahasa. Tujuan ini adalah untuk memudahkan lawan bicara mereka untuk memahami maksud dari pembicara, tanpa menimbulkan kesalahpahaman. Terlebih lagi, kemajuan teknologi mendorong berkembangnya masyarakat untuk mengetahui satu sama lain antar kota, negara, dan benua. Perbedaan bahasa membuat masyarakat mempelajari bahasa inggris sebagai akses dalam komunikasi. Fenomena alih kode adalah salah satu topic yang sangat menarik untuk dibahas. Alih kode bisa ditemukan di film 'Ayat-Ayat Cinta 2'. Penelitian ini menemukan 2 permasalahan, (1) apa saja tipe alih kode yang digunakan oleh tokoh-tokoh utama film 'Ayat-Ayat Cinta 2' and (2) apa saja fungsi tokoh-tokoh utama mengganti dari kode bahasa pertama ke kode bahasa kedua.

Penelitian ini menggunakan metode kualitatif di dalam mengkaji fenomena alih kode di film 'Ayat-Ayat Cinta 2'. Analisa deskriptif bisa ditemukan di dalam percakapan tekstual oleh tokoh utama melalui naskah 'Ayat-Ayat Cinta 2'. Analisa alih kode bahasa Indonesia-Bahasa Inggris adalah bahasa yang paling sering digunakan untuk berkomunikasi di film 'Ayat-Ayat Cinta 2'. Data dari penelitian ini adalah sebuah terapan dari transkripsi film dalam bentuk kata-kata, frase, dan kalimat. Kemudian bentuk transkripsi film di analisa dengan mengidentifikasi tipe dan sebab alih kode. Akhirnya, hasil dari identifikasi menunjukkan bahwa kontribusi alih kode adalah sebagai keuntungan utama dan grafik lingkaran menunjukkan seberapa besar dominan tipe dan sebab alih kode di dalam film 'Ayat-Ayat Cinta 2'.

Peneliti menemukan semua alih kode yang berjumlah 83 alih kode di film ‘Ayat-AyatCinta 2’. Hasil dari analisis (1) peneliti menemukan tipe alih kode yang sangat sering digunakan adalah inter-sentential switching. Dari tipe alih kode, tokoh utama lebih suka untuk menggunakan inter-sentential switching di dalam percakapan mereka. Mereka cenderung mengganti dua bahasa diluar kalimat. (2) peneliti menemukan fungsi alih kode yang sangat sering digunakan adalah berbicara dalam topik tertentu. Mereka menerapkan hal itu untuk menjaga perasaan mereka di dalam percakapan mereka. Mereka merasa lebih senang untuk menggunakan pembicaraan dalam topik tertentu karena mereka bisa mengekspresikan perasaan mereka.











## INTRODUCTION

This outline gives the introduction used in this research. First, the researcher explains the background of the study. Second, the researcher mentions the statements of the problem. Third, the researcher explains the objectives of the study. Fourth, the researcher explains the significance of the study. Fifth, the researcher explains the scope and limitation. The last, definition of the key term.

## 1.1 Background of the Study

Language is a system symbol used by people to communicate with each other in a country or community. Madayani (2013, p. 3) stated that "language is a signaling system which operates with symbolic vocal and sound, and which is used by a group of people for communication." There are many languages in the world, and English is a lingua franca. Besides that, people use their official language to interact.

Sometimes people speak more than one language or code to interact with other people. This phenomenon that happens in daily life is called code-switching. Varieties of styles in code-switching consist of bilingualism and multilingualism. Bilingualism is the ability of people to use two languages to communicate with others. Chair and Augustine (2004, p. 114) explain that "knowing two or more languages is called bilingualism." Wardhaugh (2002, p. 95) says, "multilingualism involving balanced, native-like command of all the languages in the repertoire is

Many recent studies have focused on code-switching. For example, code-switching on a television program (Rahmaniah, 2016), daily conversation (Astuti, 2007; Abaa, 2015; Habibah, 2015; Al Abdely, 2016; Nurliana, 2017; Puspawati, 2018), magazine (Datu, 2009), and movie (Ahmad, 2012; Isroaun, 2014; Prabaningtyas, 2016; Novatisari, 2016; Geman, 2016). The research has tended to focus on the use of Indonesian-English code-switching in different data, primarily code-switching in the movie. However, little information on code-switching in the Indonesian film which adapted from the novel. The present study on the video, which changed from the novel, was presented by Prabaningtyas (2016).

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highest distribution. Second, conversational-word code-switching on structural-based switching is the most prominent.

Despite the previous research dealing with the movie of the main study. None explanation about bilingual Indonesian-English contribution as the main advantage in the Indonesian film. Furthermore, an Indonesian movie can use the Indonesian language as lingua franca among more than 700 languages diversity. The present study was trying to find out bilingual code-switching Indonesian-English, which analyzed the characters of Indonesian movies in a different setting. This study also analyzes the types and the functions through the Indonesia movie that was taken from the novel.

This present study was taken from an Indonesian movie that has code-switching. 'Ayat-Ayat Cinta 2 Movie' is a movie adapted from the novel that has the same title. The movie director is Habiburahman El Shirazy. It tells the journey of Fahri Abdullah, who is played by Fedi Nuril, an Indonesian actor. He is a lecturer of Philology at Edinburgh University, and he was accompanied by his assistant, Hulusi, who is played by Pandji Pragiwaksono (Indonesian actor) and Misbah as his friend in the Al Azhar University. They present in the Stonehill grove area, which has a different religion. In the movie, Fahri missed Aisha when she was a volunteer in the Gaza strip.

They tried to adopt a new country in which they have some friends and families who have a different religion. Jason (Cole Gribble) and his sister named Keira (Chelsea Islan) are Fahri's neighbor. They are Christians who hate Fahri and his family. They assumed that Fahri and his family are terrorist's members. They

When Fahri taught Philology as a lecturer replacing Profesor Charlotte, he met his wife's cousin named Hulya (Tatjana Saphira), who would continue her course at the Edinburgh University. Finally, they became close friends and decided to marry. Hulya born a baby, but when she was in the gas station and her housemaid named Sabina.

There are several reasons to support why the researcher analyzes code-switching in the 'Ayat-Ayat Cinta 2 Movie'. First, this movie is widespread, and many people interested in watching this movie because this movie contains a lot of moral values about religious aspects. Second, based on the previous study, this movie includes code-switching in several issues, which are types and functions for code-switching. This study wants to reform about code-switching in this movie. Third, the characters of this movie are from educated people, and it is exciting to analyze code-switching in their daily conversation. Based on the reasons above, the researcher will be doing research entitled **"types and functions of code-**

## 1.2 Statements of the Problem

1. What are the types of code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie'?
2. What are the functions the characters switch from their first language code to second language code?

Based on the problem statement, this purpose of the study is:

- ## 1.4 Significance of the Study

[illegible]

The second, practically, the researcher hopes this research gives more inspiration to other students of State Islamic University of Sunan Ampel Surabaya, especially the English Literature Department. Then, this research will help other readers to study Sociolinguistics, and those theories can be explored, such as code-switching.

The scope of this research is Sociolinguistics subject. it deals with code-switching. This research focuses on what types and functions for code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie'. This research uses Poplack's theory (1980) and Hoffman's theory (1991) to analyze the data.

The second, practically, the researcher hopes this research gives inspiration to other students of State Islamic University of Sunan Aji Suci Cirebon, especially the English Literature Department. Then, this research can encourage other readers to study Sociolinguistics, and those theories can be explained as code-switching.

**Scope and Limitation**

The scope of this research is Sociolinguistics subject. it deals with code-switching. This research focuses on what types and functions for code-switching by the characters of 'Ayat-Ayat Cinta 2 Movie'. This research uses Poplack's theory (1980) and Hoffman's theory (1991) to analyze the data.

The limitation of this research is the researcher focuses on 'Ayat-Ayat Cinta 2 Movie'.





## CHAPTER II

### REVIEW OF LITERATURE

This chapter presents a review of the literature. This outline gives the explanation of code-switching, type of code-switching, and reasons for code-switching.

## 2.1 Code-Switching

The writer explains about code-switching, which is referred to Ronald Wardhaugh (2006, p. 1) found the following:

"Two or more people communicate with each other in speech. We can call the system of communication that they employ a code. In most cases, that code will be something we may also want to call a language. We should also note that two bilingual speakers, that is, who have access to two codes, and who for one reason or another shift back and forth between the two languages as they converse by code-switching are using a third code, one which draws on those two languages."

He means that whether there is a speaker who has the ability to bilingual to speak more than one language. The speaker talks to each other using bilingual, and the hearer understands what the speaker said. The speaker uses bilingual as the purpose is to avoid misunderstanding among them. Aranof and Miller (2003, p. 5213) indicate "many linguists have stressed the point that switching between languages is a communication option available to a bilingual member of a speech community, on much the same basis as switching between styles or dialects is an option for the monolinguist speaker." The speaker has the option to choose the language that can be avoid misunderstanding to the hearer, because in our society, there are styles or dialects that very different from each other.

## 2.2 Types of Code Switching

### 2.2.1 Inter-Sentential Switching

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"Tipe lengan baju ini memiliki ciri yang melebar dibagian atas lengan dan mengecil dibagian pergelangan tangan. *Yes, it's a batwing. I have learned some more about it in dictionary.*"

### 2.2.2 Intra-Sentential Switching

The example is from Siti Isroatun in 'Java Heat Movie' (2014, p. 34) as follows:

The example above is taken from Andi's utterances when Jake offers him a glass of drink that contains alcohol. Andi switches his statements between two different languages in one sentence, English-Indonesian. His statement includes the word "pak" that has meaning in English, "sir." The word "pak" located in the middle of the sentence.

### 2.2.3 Tag Switching

Tag switching is inserting a tag or short phrase in one language into an utterance that is otherwise entirely in another language.

The example is taken from Siti Isroatun in 'Java Heat Movie' (2014, p. 35) as follows:

"Hi, mister. DVDs? Blueray? *Ya?*"

The example above is the seller's utterances directed Jake when he takes a walk in the road. The seller mentions a tag question in the sentence by saying, "Hi, Mister. DVDs? Blueray? *Ya?*". The word "*Ya?*" from the seller's utterance contains tag switching because the word "*Ya?*" identifies as tag question.

### 2.3 Functions of Code-Switching

The speaker has different dialects to express his/her feelings in a particular situation. Hoffman (1991) states that "the ultimate function for CS to achieve effective communication between the speaker and the receiver." It can be concluded that people who use code-switching in one language to another language have a particular situation on purpose.

The data of the functions for using CS in 'Ayat-Ayat Cinta 2 Movie' can be collected by using linguistic perspectives. Usually, identify the functions through tape recordings and direct observations. It is impossible, the writer to collect the data through tape recordings and direct observations because it will waste a long time and trying to meet the actors and actresses of 'Ayat-Ayat Cinta 2 Movie'. Then, the researcher attempts to identify the functions for the characters of 'Ayat-

Ayat Cinta 2 Movie through the conceptual framework of CS by Hoffman (1991) and Malik (1994).

In this research, the researcher combines the functions for code-switching based on Hoffman (1991) and Malik (1994). There are ten reasons for CS:

### 2.3.1 Talking About Particular Topic

The speaker feels more comfortable talking about his/her formal language, as Hoffman (1991) says people sometimes prefer to talk about a particular topic in one language rather than in another.

The following example is taken from Prabaningtyas in '99 Cahaya Di Langit Eropa Movie' (2016, p. 41) as follows:

S: "Hello, you are no longer free man"

R: "I'm a free man"

S: "Kamu bukan Rangga yang sama, yang waktu dulu datang pertama kali dan tinggal lama di *apartment* aku dulu. *You've changed*"

R: "No, I'm not. I am not change!"

The example above is taken from Stefan's utterance. Stefan speaks to Rangga when he meets Rangga and asks something. He uses the Indonesian language in his conversation, but he also uses English in the word "*apartment*" and the word "*You've changed*". The speaker uses the word "*apartment*" because the speaker feels more comfortable speaking. The word "*apartment*" is commonly found in the Indonesian language.



### 2.3.2 Quoting Someone's Word

The speaker quotes someone's word that has been produced from the public figures to convey information to the hearer, as Hoffman (1991) suggests that people sometimes like to quote a famous character.

The example is from Prabaningtyas in '99 Cahaya Di Langit Eropa Movie' (2016, p. 42) as follows:

H: "Gimana sih kamu? Katanya dancer profesional"

R: "Makan ikan asin sama sambal terasi aja banyak gaya, *save the last dance for me. Please?*"

The example above is Rangga's utterances when he talks to Hanum. Hanum asks Rangga to dance with her after-party, and Rangga answers her request by saying, "Makan ikan asin sama sambal terasi aja banyak gaya, *save the last dance for me. Please?*". He switches from the Indonesian language to English. In the next sentence of his utterance, include an in-depth quote to answer Hanum's request. A quote from Rangga compatible with Hoffman expressing that people prefer to take a quote from a public figure.

### 2.3.3 Being Emphatic About Something/Expressing Emphatic

The speaker uses another language to show emphatic feelings. The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 24) as follows:

"*How about the colours?* Warna-warna basic seperti putih, hitam, cream, dan abu-abu adalah pilihan utama pada masa itu. *But don't worry*, saat ini warna hijab sudah bervariasi."

The example is taken from Kimmi Jayanti's utterance. Kimmi Jayanti explains to women while she wants to choose a hijab color. Kimmi Jayanti tells

the hearer by saying, "*But don't worry*" The words mean she shows his emphatic about women's feelings.

### 2.3.4 Interjection

The speaker used another language with interjection to convey his/her message to the hearer. The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 24) as follows:

"Anyway! ada 5 item paling essential yang lengkap dengan look-nya. *The first item is ballet flats.*"

The writer analyzes that example is taken from Kimmi Jayanti's utterance when she says the word "*Anyway!*" is to convey her message. She tries to insert a sentence connector at the beginning of a sentence by motioning the word "*Anyway!*".

### 2.3.5 Repetition Used for Clarification

The speaker avoids a misunderstanding in their communication, so the speaker often clarifies his/her speech. The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 25) as follows:

"Kedua adalah *plaid shirt*. Yes, *plaid shirt* tidak hanya menjadi tren fashion di tahun 2014 tapi juga pada era Audrey Hepburn."

The example above is Kimmi Jayanti's utterance when she wants to confirm his explanation about the plaid shirt. She repeats his words "*plaid shirt*" to clarify.

### 2.3.6 Intention of Clarifying the Speech Content

The speaker chooses the terms that will be discussed, which are more familiar to the listener. The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 25) as follows:

"Model potongan janggut atau kumis yang tebal dan berantakan membuatmu terlihat *cool*? *Think again*".

Kimmy Jayanti gives the intention to clarify her speech content to interlocutors by saying, "*think again*" The word "*think again*" means that she wishes to interlocutors about her speech content, a beard thick-cut model. She switches her utterance in English to clarify her first message.

### 2.3.7 Expressing Group Identity

The speaker uses his/her group identity to represent the character of the group in a particular communication. The example is from Rahmaniah in 'iLook program on Net TV' (2016, p. 26) as follows:

"Bukan hanya musiknya, tapi juga *style fashion* para rockstars juga menjadi tren. Seperti Rihanna and Pink yang selalu *walking the rockstar's look*. Cukup mudah untuk mendapatkan look ini. *Leather jacket, black outfit, boot, and accessories* adalah ciri dari *rocker style*."

Kimmy Jayanti tells about Rockstar in her utterance. Rockstar is a kind of social identity or group identity. She appends her utterance using group identity in English to give the character of social status.

### 2.3.8 Mood of the Speaker

The speaker expresses emotional feelings, he/she can find an appropriate word in communication. The example is from Prabaningtyas in '99 Cahaya di Langit Eropa Movie' (2016, p. 46) as follows:

R: "Is it your dog?"

S: "Cello"

R: "Di negaraku ada beberapa orang yang makan anjing seperti ini."

S: "*That's crazy man!* Aku gak mungkin makan daging anjingku sendiri.

The example above of the mood of the speaker is Stefan's utterance. Rangga explains that some people eat dogs in his country, but Stefan rejects him by saying, "*That's crazy, man!* Aku gak, mungkin makan daging anjingku sendiri". Stefan mentions the word "*That's a crazy man*" means that her mood. He switches in the Indonesian language in the next utterance to give his explanation about his dog.

### 2.3.9 Habitual Expression

The Speaker often uses phrases of greeting and parting in his/her habitual expression. The example is from Prabaningtyas in '99 Cahaya di Langit Eropa Movie' (2016, p. 47) as follows:

F: "Kalian jadi ke Paris?"

R: "Yes, we plan to go"

F: "Aku ada sesuatu untuk Hanum. Ini untuk Hanum."

R: "Thank you, thank you so much, Fatma... Mungkin kalau gak ada kamu, dia udah balik ke Indonesia."

The example above is Rangga's utterance when he meets Fatma. Rangga thankful to Brenda by mentioning, "*Thank you, thank you so much, Fatma...* Mungkin kalau gak ada kamu, dia udah balik ke Indonesia". The word "*Thank*







## RESEARCH METHODS

This section outlines the methodology used in the present study. First, a research design. Second, the data followed by data collection that includes data and data sources. Third, the researcher mentions research instruments and techniques of data collection. Then, the researcher analyses the data according to the research question, which mentions data analysis.

### 3.1 Research Design

Research design is the outline or plan which is used in collecting data in research. There are two kinds of research approach to analyze the research. They are quantitative approaches and qualitative approach. The differences are qualitative is concerned with structures and patterns, and in quantitative analysis is to compare large numbers of things or people. Fowler (1998) states that a quantitative approach as the description amount of number things or people in a population. While Creswell (2013) says that a qualitative approach is an explanation of the data of words or pictures in the process to make an understanding.

Considering data and their aims of the research, the researcher used a qualitative approach. McLeod (2011) states that the main objective of qualitative to increase an understanding process in research through detailed pictures or words. This research is descriptive qualitative because of the data in the form of words, phrases, and sentences taken from the transcription of the 'Ayat-AyatCinta

### 3.2 Data Collection

### 3.2.1 Data and Data Source

The data source of this research was a movie entitled 'Ayat-Ayat Cinta 2 Movie'. This movie of 'Ayat-Ayat Cinta 2' has been downloaded from [filmroster.online/ayat-ayat-cinta-2-2017/](http://filmroster.online/ayat-ayat-cinta-2-2017/). Indonesian English subtitle movie has been downloaded in the movie. The researcher used utterances of Indonesian and English, although there are a lot of languages, such as Arabic, Javanese, Turkish, and Hebrew. The movie 'Ayat-ayat cinta 2' was a movie published in 2017 which has 127 minutes length duration.



### 3.3 Data Analysis

### 3.3.1 Identify the Data

The writer reads the movie transcription to find out the code-switching in the dialogues. The researcher highlighted the utterances which contain types of code-switching and gave codes for the functions for code-switching.

### 3.3.1 Identify the Data

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365 hulusi : Saya minta maaf  
366 misbah : sudah dimaafkan  
367 hulusi : bukan dengan kamu  
368 brenda : oh my god, hei guys... kalian hang out disini juga ya? (TT)  
369 misbah : iya  
370 brenda : sudah lama saya mau mengajak kesini. Excuse me. (HE)  
371 misbah : maaf, brenda. Beri masing-masing sudah punya minuman.  
372 brenda : Jangan malu-malu. It's my treat. Fahri, ijinkan saya membalas kebaikanmu selama ini ya. (IC)  
373 fahri : eh, kamu pengacara kan brenda?  
374 brenda : ya, it's my every day job. (IC)  
375 fahri : pernah mengurus illegal immigrant? (TT)  
376 brenda : ohhh Siapa yang memerlukan kewarganegaraan? kamu?  
377 misbah : hehe, dia memang bekas anak jalanan. tapi bukan buat dia.  
378 hulusi : namanya Sabina, dia bekerja di rumah kami.  
379 brenda : ya, no problem. I can take a help, but before that bolehkah kita meng order minuman yang lebih keras and we can have a fun and talk. (MS)  
380 fahri : kami benar-benar tidak minum alkohol, brenda. kamu saja.  
381 baruch : you know what david. the most important thing is not to be here. hypocrite like them. Di depan orang-orang mengaku paling taat pada agamanya, di belakang sama beratnya. (IC)  
382 brenda : excuse me. watch mouth out. he's my friend. (EP)  
383 baruch : kamu jangan ikut campur.  
384 brenda : jangan ikut campur. kamu telah menyakiti perasaan teman-teman saya.  
385 baruch : teman-temanmu itu yang harus dipertanyakan kejantanannya, sampai harus kamu membela mereka.  
386 fahri : hulusi, sabar... sabar... astagfirullah.. heemm, Maafkan teman saya  
387 baruch : Kamu pikir kamu bisa pergi begitu saja. kamu pikir kamu hebat bisa memberikan uang untuk ibuku. Kamu pikir kamu lebih tinggi dari kami. kamu dosen di Edinburgh University bukan?  
388 fahri : ya  
389 baruch : teman-teman saya banyak yang mengajar di sana. mereka pasti senang menghabiskan kamu dalam forum debat.

### Figure 3.2: The Printed Screen of Movie Script

Notes:

Codes meaning of highlight color in the script for the types of code-switching:

Yellow color (IE): Inter-sentential switching

Blue color (I): Intra-sentential switching

Gray color (T): Tag switching

Codes meaning of brackets font in the script for the functions of code-switching:

TT: Talking about a particular topic

QW: Quoting someone's word

EE: Being emphatic about something/expressing emphatic

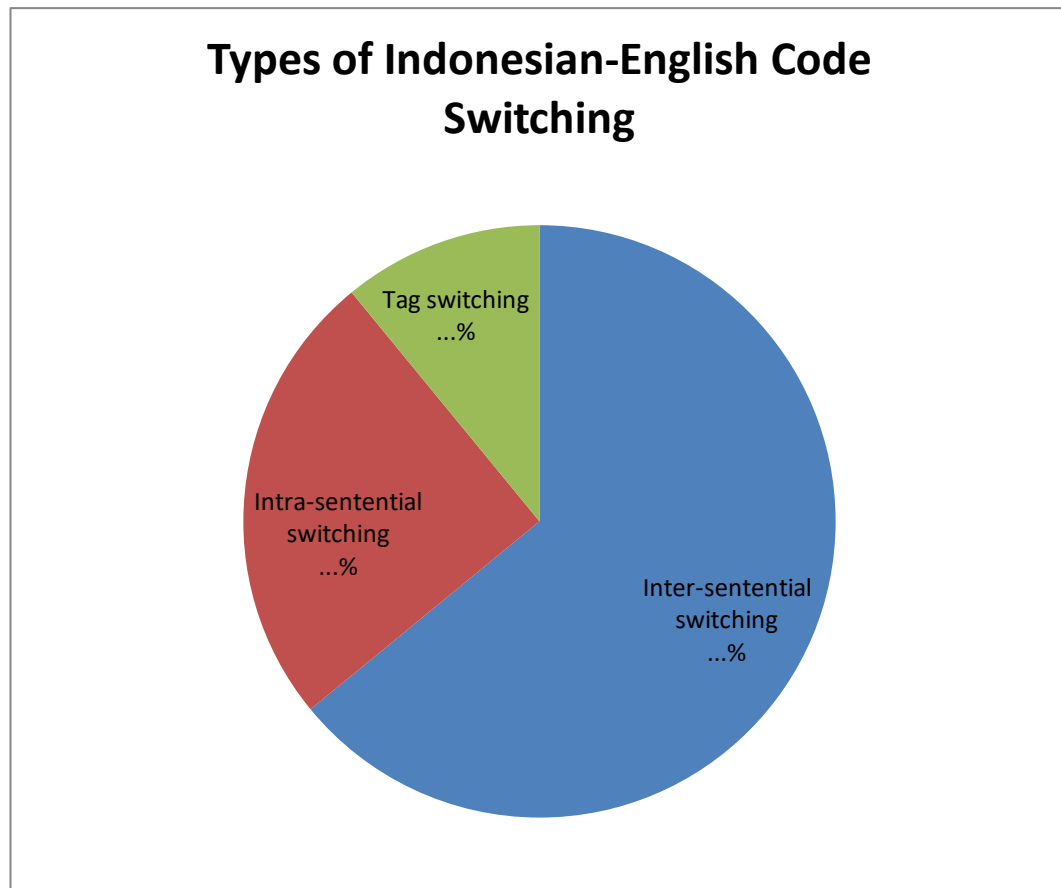
## I: Interjection





X= the frequency of each type and reasons for code-switching

Y= the total number of frequency





## FINDINGS AND DISCUSSIONS

This chapter presents the research results which explain about finding and discussion. This section also answers the two research questions; those are, what are the types of code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie', and what are the functionsthe characters switch from their first language code to second language code.

## 4.1 Findings

In this subchapter, the researcher presents those data are found in two sections. First, types of code-switching used by the characters of 'Ayat-Ayat Cinta 2 Movie'. Second, functions these characters switch from their first language code to second language code. The researcher classifies the data of types code-switching based on Poplack's theory, and that is found in the 'Ayat-Ayat Cinta 2 Movie'. Otherwise, the functions for code-switching based on Hoffman (1991) and Malik (1994). The data are the form of words, phrases, and sentences from the transcription of the 'Ayat-Ayat Cinta 2 Movie'. The researcher also analyzes the data using a pie chart.

### 4.1.1 Types of Code-Switching

The researcher has found the data from the characters' utterance 'Ayat-Ayat Cinta 2 Movie'. There are 83 English-Indonesian of code-switching used by the characters. They are 47 inter-sentential switching, 32 intra-sentential switching, and 4 tag switching.









street. Fahri switches his utterances between two different languages in one sentence, English-Indonesian. In the first utterance, Fahri says in English, "*Good afternoon Keira. I am Fahri. We are neighbors*". Then, it is followed by Indonesian "dan kalau kamu dalam perjalanan pulang, kita sejalur".

- **Example 5**

Saya kagum sekali dengan kuliah anda professor, and it is for you if you don't mind. (4: 105)

There is another example of intra-sentential switching. It shows in example 5. Meg gives a cake to Fahri while she meets him on the campus. She was proud of Fahri's explanation about his course in the class. Meg switches between two different languages in one sentence, Indonesian-English. In the first utterance, Meg says in Indonesian, "Saya kagum sekali dengan kuliah anda professor". Then, she switches in English by saying, "and it is for you if you don't mind." She switches from the Indonesian language to English within one sentence. Hoffman (1991) states that intra-sentential switching occurs two different languages in one sentence without separate it, but it is connected to the previous sentence.

- **Example 6**

*You are very funny sir. This is a scientific debate* dan dalam hal ilmiah yang menjadi focus saya adalah isi teks, teori atau pendapat. Tidak penting di Amerika atau bukan, Yahudi atau bukan. Seandainya iblis itu berkata suatu yang benar dan jujur, saya akan dengar dan ikuti pendapatnya. Terimakasih. (15: 437)

Another example of intra-sentential switching is shown in example 6. This sentence explains that Fahri tells scientific debate about human violence in Palestine. Fahri speaks between two different languages within one sentence,

English-Indonesian. In the first utterance, Fahri says in English, "*You are very funny, sir. This is a scientific debate*". Then, it is followed by the Indonesian language. This example explains that code switches English to the Indonesian language in one sentence. Hoffman (1991) states that switch occurs between two or more different languages within one sentence, and it is connected to the previous word, phrase, or clause.

### 4.1.1.3 Tag Switching

Tag switching deals with the inserting of a tag, but it is not only related to literal. Inserting a tag in a sentence usually finds in a tag question. Tag question is a tag phrase that is inserted into an utterance that contains two or more different languages. Tag questions often used by the characters of 'Ayat-Ayat Cinta 2' movie. In the movie, the writer gets 5 data of tag switching. There are, is it true, so what, don't you, and so right. The writer gives three examples of them.

- **Example 7**

*Yeah, I wanna know too. Is it true? That Islam menempatkan perempuan lebih rendah dari pada laki-laki seperti yang dikatakan tadi professor.* (4: 94)

The example above uttered by Lynda when she asks the question to Fahri in the class. Lynda asks the question about Islamic gender in woman case. Lynda mentions a tag question in her utterance. The first word, she says, "*Yeah, I wanna know too. Is it true that*". In her words, she tries to know her curious about Islamic gender. In this sentence, the researcher analyzes tag switching that can be found in the word "true." Then, it is followed by utterance "Islam menempatkan perempuan lebih rendah dari pada laki-laki seperti yang dikatakan tadi professor".

Lynda switches her utterances by inserting a tag from English to the Indonesian language.

- **Example 8**

*No. It's okay. You miss too her, dont you ? Sampai tidak bias membedakan aku dengan dia. (17: 510)*

Inserting of tag questions in one sentence can be found in example 8. Brenda stays in Fahri's house when she has an affair with Sabrina. Fahri goes to the kitchen and sees Brenda, but he calls her with name Hulya. She inserts a tag question in her utterances between two different languages, English-Indonesian. The first utterance, she says, "*No. It's okay. You miss too her, don't you*". The writer analyzes the word "don't you?" is a tag question that shows asking a question to Fahri "you miss too her." Then, it is followed by Indonesia by saying "sampai tidak bisa membedakan aku dengan dia." Example 8 explains that tag switching finds Brenda's utterances.

- **Example 9**

Hulusi : Hi, siapa menendang bola ini. Mengaku kalian atau saya pecahkan di depan kalian. *You guys?* kamu?  
Jansen : ya, So what? Heh. (10: 305)

The researcher finds tag switching in example 9 when Jansen plays football in the street. Hulusi is angry because the ball hits Fahri's car. Jansen switches two different languages with insert a tag question, Indonesian-English. In the first sentence, he says, "*ya*." Then, she continues by expressing, "*So what?*". The data above is tag switching because Jansen mentioned the word "*So what?*" in his utterance. The researcher analyzes the word "*So what?*" equals in the English question tag.

### 4.1.2 Functions of Code-Switching

The writer has found the data from the characters' utterances of 'Ayat-Ayat Cinta 2 Movie'. There are 83 English-Indonesian of code-switching used by the characters. They are 29 data sources from talking about a particular topic, 1 quoting someone's word, 8 being emphatic about something/expressing emphatic, 8 interjections, 6 repetitions used for clarification, 15 intention or clarifying the speech content for interlocutor, 0 expressing group identity, 6 moods of the speaker, 9 habitual expressions, and 1 emphasize a point switching. English-Indonesian code-switching is shown in the following pie chart using percentages of the data.







word "*survey*" in English than the Indonesian language. The word "*survey*" commonly found in Indonesia with the same pronounced.

- **Example 12**

Pak Fahri, apa kabar? Mr Philips sudah cerita belum, kemarin itu kita habis ngadain acara sosial untuk anak yatim piatu disini. Ya tentunya atas inisiatif saya dong pak, kalau pak Fahri tertarik untuk mendengarkan ide-ide saya yang lain boleh aja kok. Tapi, pak Fahri sambil *dinner* ya sama saya. Ini siapa ya? (5: 140)

The researcher finds for talking about a particular topic, in example 12. The employee met Fahri to discuss business and Fahri proud of an employee who has invited the orphans. She uses the Indonesian language in her utterance, but she uses English in the word "*dinner*". The speaker uses the word "*dinner*" because the speaker feels more comfortable speaking in English than the Indonesian language. The word "*dinner*" commonly are found in Indonesia.

#### 4.1.2.2 Quoting Someone's Word

Some people take some quotes from public figures who have well educated. Hoffman (1991) says people prefer to quote a wise word from a famous character in their conversation. Sometimes people talk in their life using a quote from a well-known figure to realize people who do not believe in something. Quoting someone's word can be found in 'Ayat-Ayat Cinta 2 Movie'.

- **Example 13**

Thank you, sir. Bismillahirrohmanirohim, *humans are created to know, to love and to respect each other*. Itu jejak DNA yang paling penting yang dimiliki umat manusia. Saya tidak sependapat dengan teori Samuel Huntington, yang memprovokasi agar seluruh umat manusia di belahan dunia ini saling mencurigai sebagai musuh. Saya sepakat dengan pemikir Turki. Syekh Badiuzzaman Said Nursi, beliau mengatakan yang paling layak kita cintai adalah cinta itu sendiri dan yang paling layak kita musuhi bersama





The third example shows expression emphatic, in example 16. The example is taken from Misbah's utterance to Fahri's feelings. Misbah gives a bright explanation to Fahri while he asks Misbah to solve his problem. Exactly, Fahri does not know how to solve his problem. Fahri asks Misbah's argument about his feelings. Then, Misbah tells him by saying, "Sepurane yo ri, *sorry* loh sebelumnya. Jangan menipu Allah". The word "*sorry*" means his emphatic about Fahri's feelings at the moment.

#### 4.1.2.4 Interjection

Code-switching between two languages or more by using a strengthened command, interjection makes the message feels more powerful and more precise. Sometimes people remark an interjection in communication. The writer finds 8 utterances of remark an interjection in 'Ayat-Ayat Cinta 2 Movie', and the writer explains 3 examples.

- **Example 17**

Hulusi : Hey, Keira.Fahri bermaksud baik.kenapa kamu seperti itu?

Keira : Siapa tau kamu bermaksud buruk.

Fahri : Keira, semoga Tuhan menjadi saksi, saya tidak berniat buruk.

Keira :*So typical!*Selalu mengatasnamakan Tuhan atas tindakan kalian. Bahkan saat kalian melakukan teror pemboman dan pembantaian. (2: 41)

The example is taken from Keira's utterance in the street while she wanted to go home. Fahri and Hulusi offer a ride to Keira, but she refuses their offer. Fahri explains that he does not have bad faith, while he wants to give her a ride. Keira says to him using English "*So typical!* Selalu mengatasnamakan Tuhan atas tindakan kalian. Bahkan saat kalian melakukan teror pemboman dan pembantaian." The word connector "*So typical!*" at the beginning of the sentence is





Aisyah's sister. Hulya shocks by saying, "Fahri,saya ini hulya. kamu lupa? *What! Really!*". She switches two different languages, Indonesian-English. The writer analyzes the word "*What! Really!*" has meant that Hulya gives a powerful and clear message to Fahri, who has forgotten about her. This message remarks on an interjection in her communication to strengthen her instruction. Hulya wants his message can be aware of Fahri's feelings.

#### 4.1.2.5 Repetition Used for Clarification

People speak between two or more different languages, and they try to avoid misunderstanding by repeating their message. Sometimes people want to clarify their message to the interlocutor so that it makes more precise and can be understood. In 'Ayat-Ayat Cinta 2 Movie', the writer finds six utterances of repetition used clarification. In this research, the writer gives three examples of findings result.

- **Example 20**

Fahri : Saya menawarkan kamu untuk ikut mobil saya

Hulusi :Dia kelihatannya tak tertarik Hocca, mari kita.

Fahri : Keira, kamu yakin. tidak ada salahnya kalau kamu.

Keira : *I can take care of myself.*

Hulusi :*She is can take care of herself*, Hocca. Mari kita pulang. (2: 31-35)

The first example of repetition used for clarification, in example 20. The example is taken from Hulusi's utterances while he repeats Keira's statements. The first statement uttered by Keira applies English by saying, "*I can take care of myself*". Then, Keira's statement is clarified by Hulusi by mentioning, "*She is can take care of herself*". Hulusi repeats Keira's statement to make her message clear, and the message can be understood.



#### 4.1.2.6 Intention of Clarifying the Speech Content for Interlocutor

Sometimes people clarify their message while they tend to speak. The intention of clarifying the speech content can avoid misunderstanding between speaker and interlocutor. The speech content of the speaker can be understood by the interlocutor smoothly. In 'Ayat-Ayat Cinta 2 Movie', the writer finds 15 utterances of clarifying the speech content. The writer explains 3 examples of explanation.

- **Example 23**

Fahri : Hulya? Brenda! Maaf

Brenda: *No. It's okay. You miss too her, dont you?* sampai tidak bisa membedakan aku dengan dia

Fahri : Saya tidak tahu kalau kamu akan kesini (17: 510)

The writer finds the clarifying the speech content for an interlocutor, in example 23. The example is taken from Brenda's utterance in the kitchen while she wants to meet Aisyah. Fahri came from the second floor to meet Brenda and called her with another name of Hulya. Then, Brenda says, "*No. It's okay. You miss her too, don't you?*". Her message implies that Fahri wants to meet Hulya. Then she continues by saying, "sampai tidak bisa membedakan aku dengan dia. Her speech content means her intention to Clarify about Fahri's feelings, who miss to Hulya.

- **Example 24**

*Yeah, I wanna know too. Is it true? That Islam menempatkan perempuan lebih rendah daripada laki-laki seperti yang dikatakan tadi professor. (4: 94)*

The next example of intention or clarifying the speech content for interlocutors can be seen in example 24. The example is taken from Lynda's utterance when she was still confused about Islamic gender. She asked Fahri by saying, "*I wanna know too. Is it true?*". The word "*Is it true?*" means her curiosity about Islam. Then she switches the next utterance in the Indonesian language to clarify her first message. She says, "Islam menempatkan perempuan lebih rendah daripada laki-laki seperti yang dikatakan tadi professor." Her speech content implies her understanding of Islamic gender view. This message has the function to avoid misunderstanding between the speaker (Lynda) and the interlocutor (Fahri).

- **Example 25**

Lynda : *What is he doing right there?*

Nino : *He is showing off.* Seorang teroris berjas yang sedang memamerkan keagamaannya pada kita semua. What, jangan tertipu sama penampilannya. Sebentar lagi kita akan dididik oleh seorang dari negara terbelakang. (1: 8)

The writer finds the intention of clarifying the speech content for an interlocutor, in example 25. The example is taken from Nino's utterance in the philology class. Lynda asks her colleagues about Fahri's act in front of college students. Nino states, "*He is showing off*" to answer Lynda's question. Then, Nino continues the next utterance to clarify his first utterance by mentioning "Seorang teroris berjas yang sedang memamerkan keagamaannya pada kita semua. What, jangan tertipu sama penampilannya. Sebentar lagi kita akan dididik oleh seorang dari negara terbelakang ". His speech content implies to his colleagues that terrorists using identical appearances, and this message suggests giving a bright

about terrorists. His word to his colleagues has the function to avoid misunderstanding about the terrorist view in religion amongst college students.

#### 4.1.2.7 Expressing Group Identity

Some people tend to speak with switch two or more different languages, indeed by mentioning group identity, social identity, etc. Communication in a group of people can be revealed in diverse groups, and they can express the personality of the group in their conversation. The researcher does not find data on expressing group identity in 'Ayat-Ayat Cinta 2 Movie'. The characters of 'Ayat-Ayat Cinta 2 Movie' do not reveal their social identity or group identity when they tend to speak to their interlocutor.

#### 4.1.2.8 Mood of The Speaker

Some of the people convey their message using mood to reveal their feelings. People switch their language between two different languages in an angry or tired mood to express their feelings to the interlocutor. The writer analyzes the mood of the speaker in 'Ayat-Ayat Cinta 2 Movie' and finds six utterances. The writer gives three explanations of 6 data.

- **Example 26**

*Oh my God. bad news, Meg. Aku lupa baca diktat kuliah yang ditugaskan oleh Prof. Charlotte. How can I forget! What about you? (1: 1)*

In the first example, the writer finds the mood of the speaker, in example 26. The example is taken from Lynda's utterance when she asks Meg about a task in the course of Philology. In the first utterance, she asks Meg to use English by saying, "*Oh my God. Bad news, Meg*". She conveys her





#### 4.1.2.9 Habitual Expression

People say greetings to all people in an encounter between two or more people. Sometimes people switch their language to greeting in parting, invitation, and ceremony. The words of habitual expression can be seen in daily activities such as good morning, good luck, etc. In 'Ayat-Ayat Cinta 2 Movie', the writer finds 9 data. In this explanation, the writer gives 3 examples of habitual expression.

- **Example 29**

*Good afternoon, guys. Thank you for your patient while finishes my priest. Maaf sekali lagi saya harus melakukannya di sini karena kalau di luar maka akan semakin panjang waktu yang diperlukan. Sekarang, siapa yang belum membaca diktat kuliah Prof. Charlotte? Terima kasih atas kejujuran kalian berdua. Pesan Prof. Charlotte. Siapa yang belum membaca. Please you can leave the class! (1: 13)*

The researcher finds habitual expression, for example 29. The example is taken from Fahri's utterance when he wants to teach his course in the class. In the class, he prays in front of his college students. After he prided, he says, "*Good afternoon, guys. Thank you for your patience while finishes my priest*". The word "Good afternoon" implies that Fahri says greetings to all college students in his philology class. His utterance means Fahri often the terms in his habitual expression.

- **Example 30**

*Good afternoon, Keira. I am Fahri, we are neighbors dan kalau kamu dalam perjalanan pulang, kita sejalur (2: 29)*

The researcher finds another example of habitual expression, in example 30. The example above is taken from Fahri's utterance when he wants to go home



and meets Keira's in the street. Then, he stops his car and tries to give a ride to Keira. In the first utterance, Fahri uses English by mentioning, "*Good afternoon, Keira. I am Fahri. We are neighbors*", then he continues his statement in the Indonesian language. The words of his utterances, "*Good afternoon*", we can find in our daily activity because the terms often used in the greeting of someone.

- **Example 31**

Brenda :Saya jalan dulu, Fahri

Fahri : Terima kasih, Brenda

Brenda :*You are welcome*, Fahri. Nanti kalau sudah ketemu wanita yang kamu cari, jangan ditunda-tunda lagi ya nanti kan banyak yang patah hati. *Ok, bye see you guys.* (18: 524)

The researcher finds the last example of the habitual expression, in example 31. The example is taken from Brenda's utterance when she meets Fahri in the Fahri's house. Fahri says thankfully to Brenda. Then Brenda answers by expressing, "*You are welcome*, Fahri. Nanti kalau sudah ketemu wanita yang kamu cari, jangan ditunda-tunda lagi ya nanti kan banyak yang patah hati. *Ok, bye see you guys*". The words "*You are welcome*" and "*Ok, bye see you guys*". The words "*You are welcome*" and "*Ok, bye see you guys*" can be seen as a greeting to Fahri and his friends. The speaker often uses utterance in his daily activity.

#### 4.1.2.10 Emphasize A Point Switching

Some people tend to speak with emphasizing their message. They convey the message to make the point more significant by using high intonation. Sometimes they emphasize the point with switching their language to other languages. People change their words at the end of their conversation not only to help their interaction but also to serve an essential point with high intonation. The



Code-switching in the 'Ayat-Ayat Cinta 2 Movie' can be described into two theories of code-switching that had been said by Wardhaugh (2006). They are types and functions for code-switching. Code-switching can be explained into three types and ten functions. Related to the findings result of types and functions of Indonesian-English code-switching in the movie of 'Ayat-Ayat Cinta 2', the writer found that the use of Indonesian-English code-switching by the characters of the film more variety. But Inter-sentential switching and talking a particular topic is the most dominant that shown in the pie chart through theories of code-switching.

[illegible]

The writer found that there are 29 utterances of talking about a particular topic in the functions code-switching in 'Ayat-Ayat Cinta 2 Movie'. They are one utterance of the quote of someone's word, eight statements of emphatic about something, eight statements of interjection, six statements of repetition used for clarification, 15 utterances of the intention of clarifying the speech content, six utterances of speaker's mood, nine utterances of habitual expression, and one utterance of emphasizing a point switching. The ten functions for code-switching in this movie, the writer did not find statements of a group's identity. The result of this finding explains that the characters of 'Ayat-Ayat Cinta 2 Movie' did not express the personality of group, social, and strata life. The actors of this movie contribute to talking about a particular topic as the most dominant reason in this movie with a 35% contribution. It means that they prefer to talk about a specific topic while they greet their interlocutor.

This study research of 'Ayat-Ayat Cinta 2 Movie' differs from previous research. It can be seen by the explanation of the research findings, data accuracy of utterance was arranged by pages of order that start from page 1 until 24, coding of utterances was arranged in the table accordance page of 'Ayat-Ayat Cinta 2 Movie' script, the result shows in the pie chart that had been classified in the simple table.

This study research of 'Ayat-Ayat Cinta 2 Movie' differs from research. It can be seen by the explanation of the research findings, data. The data was arranged by pages of order that start from page 1 until the end of the movie. The data was arranged in the table accordance page of 'Ayat-Ayat Cinta 2 Movie' script, the result shows in the pie chart that had been classified into 10 categories. The result of the data is as follows table.

'Ayat-Ayat Cinta 2 Movie' is one of Indonesia movie which is based on the novel that has the same title. Habiburahman El Shirazy is the

Indonesia have their language such as Sundanese, Madurese, Javanese, Betawi, Balinese, Minangkabau, etc.

This research had strengthened result finding and the result give important information to the reader about the advantages to learn code-switching. Multilingualism or bilingualism code-switching has advantages to all people while they try to learn two or more languages, such as easier to language understandable, enjoyable in speak other languages, avoid misunderstanding information, and ambiguity meaning in some of the words, phrases, and sentences.

This movie uses the theory of Hoffman about types and reasons for code-switching. The characters of the movie switch two different languages, English-Indonesian while they tend to communicate to the interlocutor. The method of this research is descriptive qualitative. The main reason is the data of this research using words, phrases, and sentences. The writer found some of the detailed problems in the methods when collecting data. (1) Unknown languages from Hebrew and Arabic. Arabic code-switching had been used by Iraqi doctors in informal settings and the researcher had some difficulties to write Arabic. Moreover, the data source was taken from the movie and it must listen carefully. As the best knowledge, the researcher rejected Arabic as a language data source. (2) Error data in previous research, (3) lack of research instruments.



## CONCLUSIONS AND SUGGESTIONS

## 5.1 Conclusions

The writer has collected 83 utterances of Indonesian-English code-switching in the 'Ayat-Ayat Cinta 2 Movie'. The writer has found 47 utterances of inter-sentential switching in the types of Indonesian-English code-switching. Inter-sentential switching is the most dominant type used by the characters because they switch the words or phrases out of the sentence. This phenomenon



relates to Ummu Habibah's research findings. The functions for code-switching, the writer found 29 utterances of talking about a particular topic. The characters use the functions for talking about a particular topic because they often talk about a particular topic in the conversation. This function makes talking about a particular topic is more dominant than other functions. This phenomenon also relates to Fransisca Badrarini Prabaningtyas's research findings. She states that the characters of the sequel of '99 Cahaya di Langit Eropa' often use the functions when talking in the conversation. The data show many contributions of the characters used talking about a particular topic comparable with habitual expression.

The theory of this research applied to the movie published on December 21, 2017. The research findings showed that the characters of 'Ayat-Ayat Cinta 2 Movie' still worthy to analyze consider the aspects of their ability to speak in bilingual or multilingual. This research gives a contribution to an academic institution in the form of well-known people's experience talk with a native speaker. There is code-switching that needs a greater focus on utterances of words, phrases, and sentences. The problem of code-switching should be solved effectively by other researches.

## 5.2 Suggestions

Based on the lack of an explanation of research findings, the writer writes some of the suggestions to further researchers in code-switching research. The further researchers hoped can close the whole of code-switching research, especially on another data source, such as novel, magazine, a reality show on



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